

Creative Connections: Neighborhood and Cultural Development

Research Thesis

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by

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Abstract

Over the years, Indianapolis has steadfastly become one of the nation's premier Creative Cities and has gained much renown through its flagship Cultural Trail; renown which a city like Columbus, OH is sorely missing. By analyzing Indianapolis critically through a creative lens, I look into how The City of Columbus can gain a deeper understanding of what it means to be a creative city; how the city can reach its full potential and achieve that same level of prestige, and innovation Indianapolis and cities like it have been able to achieve.

The process begins with an analysis of where the city is at, where the potential is to go, and how to implement ideas that respects the local perspective. It is important to acknowledge what a community, and those who inhabit it, want and need. I discover what it means to embody a city's authentic story and honor the heritage of the local culture. However, each city is different and therefore there is no formula for what works and what doesn't. The ultimate goal of this research is to analyze how creative placemaking establishes economic vitality, what the planning limitations are within that framework, and discover why empowering the local works. Through a creative lens, I will present my findings and identify how to best apply these methods as a city model so that they may exemplify a creative city.

Keywords: Indianapolis; Columbus; creative placemaking; economic vitality; urban planning; development; creative urbanites

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Introduction

This thesis examines the role of creative cities and how the various sectors that make up a creative city help to sustain the changes that are occurring in a rapidly growing city. The city of the future needs to acquire a different approach from methods of the past. A city is successful when inhabitants make the most out of its greatest asset -- its people. When a unique combination of intellectual people collaborates to influence changes in their urban environment, innovation and creative ideas begin to shape the economy. The creative city concept emerged from the late nineteen eighties as a response to the emerging trends within the urban core. These trends derive from partnerships in the public, private, and non-profit sectors that shape the neighborhood in a creative way. Creative placemaking involves individuals who use arts and culture as a tool to revitalize their city, create spaces that inspire innovation, and establish networks of interconnected culture (Markusen and Gadwa, 2010).

The creative city not only needs to contain creative people, but it must include individuals who are willing to be open-minded and accepting of change. The creative city empowers the locals who reflect that change, which also brings up the question, who is the local? The local is a person or group who values homegrown products and services that they made themselves. Locals who are entrepreneurial hold their passion close to their heart, and it's their community's sense of pride and heritage that is evident in that product or service. Cities that have a diversely populated urban core that empowers the local frame of mind are those who bring forth the most innovative ideas to their city and want to see their community thrive (Ezell, 2014, p.22). In this research, I compare and analyze two cities: Indianapolis and Columbus, both of which are on the rise to become creative cities. As a result of its success, many local artists have brought their

work to the trail to develop and define the city's sense of culture and heritage.

The Indianapolis Cultural Trail is one of the many creative placemaking success stories Columbus can use as inspiration. It oozes artistic appeal and is a resource that connects various economic sectors in the downtown area. The Cultural Trail offers Indianapolis residents an urban eight-mile trail greenway and offers a multimodal transportation infrastructure. The Cultural Trail brought Indianapolis citizens the accessibility to move about their city in a functional way, all while empowering the locals who inhabit it. It is primarily a cycling infrastructure that also offers walkability and incorporates art installations that provide information on local artists, and provides a unique way to shop, eat, and experience many other attractions around the city. Much of the connectivity in the city is due to creative placemaking, wherein the public and private sectors work together in partnerships to initiate arts and culture. Experiencing the Cultural Trail in person afforded me the opportunity to study a model Columbus could use towards the achievement of its full potential as a creative city.

Columbus is growing exponentially, yet it lacks interconnectivity in its urban design. Creative placemaking could be the solution to fill in the gaps and help to bring an economically thriving environment back into the urban core. When creative placemaking benefits economic development, a number of positive effects can be seen. Incomes of residents are recirculated back into local businesses, vacant land is reused and repurposed, jobs are created that benefit the economy, and when revitalization occurs it attracts other types of businesses and people (Markusen and Gadwa, 2010). In order to fully understand the issues affecting a city, Urban Planners should not assume they know what would work for a city; rather, they must view the city from a local perspective. If residents are to understand their city fully, they must first understand its story. Future developers need to consider meaningful aspects of urban areas and

the local opinion that influence's fundamental ideas (Ezell, 2014, p.87). As individuals bring change to a city, they have to analyze the city they are to build upon and know its potential limitations (Borrupt, 2016). In my research, I have found both the planning limitations and the opportunities that creative placemaking brings to urban centers such as Indianapolis and Columbus.

When trying to revitalize an area, it can be a challenge to accomplish this without displacement. Displacement can be understood as an aspect of gentrification, which takes on many meanings, both good and bad. The issue with creative cities is that one must acknowledge gentrification and the social exclusion factors there in (Grodach, 2013). In order to revitalize an area, one has to keep in mind resident opinions and livelihoods in order to understand how they feel about this process. A city's character, history, and local voice are key to community engagement in an area experiencing gentrification and revitalization process.

Future possibilities must be anticipated in order to be culturally creative. Urban Planners ought to anticipate trends, a process which can be done through a creative lens. We can look at combining the hard factors, such as: buildings, streets, transportation; and the soft factors, including social networks, ideas, interactions, human connections. These aspects of a city and how they interconnect with each other echo trends that are naturally occurring (Goldberg-Miller & Heimlich, 2017). Additionally, of interest are the so-called, "third spaces," which neither are home nor in the work place, but rather, where people can be together within the public space. It can be an environment that is quiet such as an art gallery, and it can be loud space such as a cafe. These areas are where an aspect of creative placemaking takes place-- where people go to share ideas, and get things done (Landry, 2008, p.xxiii). When thinking about how a city develops urban plans and considers what it aspires to be, the development idea could formulate out of

these naturally occurring third spaces. These innovative ideas have to be a city's own, and the actions that are a result of this need to express a community's sense of pride. In order to classify development as culturally creative, it cannot be copied and pasted best practice ideas (Ezell, 2014, p.32). What works for one city simply will not work for another. Cities must define their own identity and transform it into something that is sustainable that the community appreciates.

In addition to hard and soft creative infrastructure, cities also need "supercreatives;" a creative class of people that make a city interesting (Goldberg-Miller & Heimlich, 2017). These individuals can run the gamut from dancers and actors to painters and musicians. Creative cities have three areas critical to economic growth, known as the three T's: technology, talent, and tolerance. This attracting force allows for "knowledge-based economies" to sustain economic growth (Florida, 2017, p.xv). Older U.S. economies used to be concerned about the production and quantity in goods and services, and are shifting to reshape their new purpose. Citizens in cities of the future now value innovation and creativity to establish a better quality of life within urban cores (Landry, 2008, p.xxii).

Individuals living in urban cores of cities affect the way our future economies grow, and have many names such as: the creative class, supercreatives, creative urbanites, and the locals. Each one plays a very significant role. A city's major asset is its people, and an environment that continues to support creative people should be within reach. Innovative thinkers are changing the ways cities formulate. On a national scale, cities are refocusing how their economies are reshaping the hard and soft aspects of the urban framework. There is a shift from corporate centered systems to people driven economies. It is apparent that individuals no longer relocate to jobs, but instead companies now move to people. The goal of this research is to examine the creative city model and what makes it successful. A city and its people define the city's brand.

More specifically, it is important to look at who is there, what is there, and what is going on in these cities (Landry, 2008, p.xxxviii). In my research process, an interconnected web of various sectors came to light. This web of interconnected relationships between topics is called the *Creative Urban Mapping Network*.

Methods

My methods in carrying out my research included traveling to Indianapolis in September 2017 to gain a personal perspective on the Indianapolis Cultural Trail, and acquire an analysis of the city of Indianapolis. Specifically, I looked into the Fountain Square district within Indianapolis and discovered how it developed into a cultural district. Once back in Columbus, I conducted extensive research on the discovery district in downtown Columbus. In both Indianapolis and Columbus; I held numerous informal meetings with professionals that were from the sectors of urban planning, real estate development, arts managers, and non-profit organizations between September 2017 and January 2018. Their professional advice helped guide what concepts I should consider and what literature would guide my research methodology. In addition, I analyzed a wide range of literature reviews to identify what makes a creative city unique and what the driving forces are behind this city model. The results of the research analysis provided significant data that support the elements that establish a creative city. The elements shape neighborhood and cultural development in the urban core, and have led to my creation of the Creative Urban Mapping Network.

Literature Review

Economic disparity between social classes within the urban core has been a growing issue for a long time. Disparity originally began in the urban core where renewal projects and urban

planning policy were used to help turn around neighborhoods. Blighted areas were sought out by city planners and bought properties were obtained through eminent domain to make way for roads designed for the privatized automobile (OU IQC, 2016). What remained in the urban core at the time were businesses, government, and corporate entities. Most of the residents in the city were persuaded to move to the suburbs, and recently downtowns have experienced economic disparity because of this migration. People remaining in the urban core have dealt with some of the hardest economic hardships from years past which still occur this day. A segregated gap remains, and city officials as well as local municipalities are looking to bridge the disparity. Professionals throughout national cities are looking towards creative cities, and how they can help.

Reinventing Ourselves

The absence of economic development in downtowns across the nation is breeding poverty in urban cores. Absence of development in downtowns has been occurring for a long time. In fact, research shows that an older urban crisis occurred between the nineteen sixties and seventies, where white flight into suburbia left the urban core abandoned. This is what is popularly known as the hole-in-the-donut phenomenon (Florida, 2017, p. 5). Today we are facing another crisis, different from the crisis of the past. As a nation, we live in an economy with growing economic inequality that increase home values by the minute. It particularly impacts Rustbelts and Sunbelts whose economies can be unstable, economically and racially segregated, and drenched in poverty. This has not only been a theme in inner cities, but suburbs are a direct result of urbanization, which in itself is a crisis. This is what is known as *The New Urban Crisis* (Florida, 2017, p. 5).

Now, we must ask ourselves: how do we reinvent the urban core of our cities? There are

several considerations as the urban environment is changing around us. The rise of metropolitan disparity between city and suburbs is enormous, and professionals are realizing the urban crisis is much bigger than they originally thought (Florida, personal communication, 2017). Many question why cities continue to develop within the urban core. Many individuals may also question why cities do not develop where there is an absence of development in rural areas. Government leaders, planners, and developers tend to develop the downtown first because it is the only part of the city that belongs to everyone. No matter where a citizen's home is in a city, the downtown is their's too, and developing the downtown is a great way to benefit everyone all at once (Speck, 2012, p. 260).

As the nation deals with the troubling reality of new issues within metropolitan cities, research shows that people thrive in larger, denser, knowledge-based cities. However, it is important to remember that what works for one city may not work for another. Furthermore, we must reinvent ourselves and the environment that we will live in so that development is sustaining a city, not negatively gentrifying it. Lastly, it will require collaboration between the private and public sectors to bridge the gap of the urban crisis (Florida, personal communication, 2017). In consideration of future development within our nation's cities, stakeholders should consider what the "local" wants. The local is the individual who lives, eats, and breathes within that environment. Locals know exactly what their community wants and needs.

The Big Five

When looking towards the creative city to aid in the urban crisis, research findings identified five major concepts that emerged from it. These findings include the creative urbanites, creative placemaking, multi-modal transportation infrastructure, creative mixed-use development, and city beautification. The overall impact when these sectors come together

results in economic vitality. More importantly, one must acknowledge how public and private partnerships can play a significant role in implementing these five concepts.

The first major concept of the creative city, and its greatest asset, is its people. The local is the most knowledgeable individual of a community. Many of these locals contain creative class individuals in the community who are innovative, open to change, and very knowledgeable. They have a unique perspective on what they want to happen in their city, and what they expect to see. A new inner circle is forming within downtown cities that include the “supercreatives.” The creative class has professions or passions that include being artists, dancers, actors, writers, and architects. Supercreatives influence what our urban cores should aspire to be. Downtown development in creative cities attract the creative class people, and typically influence development decisions occurring in downtowns due to their unique outlook on life (Goldberg-Miller, Heimlich, 2017). Sustaining creatives within the urban core is necessary to maintain an innovative economy.

In order to make sure the desire to continue to live in downtowns is evident for years to come, cities need to provide proper work and living space. A three-step process can aid in a city’s desire to keep creatives in the downtown. This process pushes for council members who are open-minded, willing to incorporate more mixed income housing into the downtown sprawl, and finding tax credits or subsidies that preserve historical buildings (Speck, 2012, p. 107). This method could ensure artists and the like stay within creative urban communities.

Integrating arts and culture into our city to make it a more interesting place involves creative placemaking, which is the second major concept of the creative city. “Creative placemaking is where public, private, and non-profit sectors within the community collaborate to shape the hard and soft infrastructure in the environment to integrate arts and culture within our

society” (NEA, 2012). Creative placemaking can help to improve a city’s sense of identity and define its culture through its cultural assets; called a *creative milieu*. Areas establishing urban policy framework create a unique relationship between the economic, social, and the creative environment. Such policy can help initiate self-sustaining economies that foster creativity (Landry, 2008, p.79). Art policy can be defined as: “Integrating the arts into national issues to bring about innovation and change for our communities” (Americans for the Arts, 2018). Policy involves attracting new tools for a city to utilize so that it is self-sustaining. Municipal urban policy framework can encourage creativity and innovation into local development.

When an opportunity presents itself, the combination of art policy and political streams can shape the environment in a city into a sustainable model. The three streams act independent of each other. However, the opportunity allows art entrepreneurs to acquire the attention of leaders who influence and change policy in a community (Goldberg-Miller and Xiao, 2018). Strategic partnerships are an important asset in policy making, and include local government and key institutions to initiate policymaking to draw in creatives. In return, they help to sustain economic development (Goldberg-Miller, 2018). Stakeholders play a vital role in the sustainability of local partnerships, and those whom they invest in typically live within urban zip codes. Start-up businesses tend to exist in these urban cores because it is where they can gain stakeholders’ support. A city needs to establish an urban core of highly intellectual individuals in order for businesses and others streams of the economy to thrive (Florida, 2017, p. 43).

The third major concept of the creative city is the ability to access assets within a city. Walkability and other multimodal transportation become a reliable resource in order to gain accessibility to an economically viable city. When a city obtains a good walkability score, many issues a city may have naturally resolve. Sustainable economic growth will occur where there is

a good quality of life with easy-to-access restaurants, supermarkets, cafes, and other various economic development via good walkability. Walkability is an affordable way to transport yourself and eliminates the costs of owning a car. In recent years, a shift in how people view life centered around the automobile is changing. Millennials are the generation that will change everything, from how we transport ourselves to the future development of our cities. Evidence from surveys show that the creative class and millennials prefer communities with vibrant street life (they choose to walk instead) and the culture that is derived from walkability.

There are many advantages to walkability besides saving money on car expenses and as such, young creatives find urban living more appealing. As a result of constant walking, people spend their money locally and help the economy thrive rather than driving to spend the money elsewhere (Speck, 2012, p. 17). In fact, “the number of nineteen year olds who have opted out of getting a driver’s license has tripled since the late seventies, from eight to twenty-three percent” (Speck, 2012, p.19). Walkability and preferring other modes of transportation is something cities will have to plan for in future city development across the nation. This “walking generation” is showing stakeholders how they want their city to redevelop, and how they view themselves in relation to their city. What worked for generations past is vastly different from how people want to move about their city now. When an environment provides multimodal transportation, people will use it; as long as it is safe, useful, comfortable, and interesting to look at (Speck, 2012, p.11).

The fourth major concept of creative cities is where creative people meet. Creative spaces are where meetings and networking occur naturally. It is a comparison of the formal and the informal space. Such places are called third spaces and include cafes, bars, green spaces, sidewalks, conference centers, and universities, among others. Various spaces can be combined

in one building called mixed-use development. When third spaces are mixed together, it tends to attract more unique creative spaces. Cities were intended to bring different cultures, people, and ideas together. Policy work often establishes incentives to get creatives to live in the space in which they spend their free time. Bringing together various cultures through policy work increases the quality of life and benefits the economy at the same time (Goldberg-Miller, 2018).

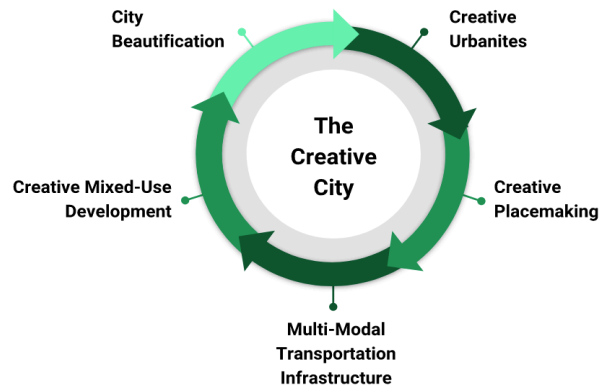
Investment in creative mixed-use spaces can also boost gentrification. However, gentrification does not always need the negative connotation attached to it. Gentrification can actually help generate millions of dollars in development. Examples of this include The Hudson Yards, Toronto's Waterfront Initiative, and New York City's High Line Park. Megaprojects such as these require many tax payer dollars but the return on that investment is much greater. When one community revitalizes itself, it creates a domino effect to neighboring communities which provides beneficial development for the next community (Florida, 2017, p.66). Looking at an aerial view of mixed-use development is like observing mini-private meetings, or the invisible glue holding the city together (Landry, 2008, p.126). The interconnections between people and their urban environment establish a naturally occurring network. Creative spaces that contain creative people is where business gets done and the environment can naturally support innovation.

City beautification is the final major concept of creative cities and is instrumental in establishing an environment in which citizens want to live. Arts and culture provides a sense of identity of who we are as a community, and helps beautify the space we live in. In urban planner Kevin Lynch's book, *The Image of the City*, classic ideology explores the idea that the city forms to its people who live there. The city is something to be perceived and enjoyed, those enjoying it (the locals), are constantly modifying its structure. In Lynch's "five elements theory" he divides

the city landscape into paths, edges, landmarks, nodes, and districts. This theory assists in understanding how the environment and the world comes to interact with each other through urban design. In the urban environment “districts are structured with nodes, defined by edges, penetrated by paths, and sprinkled with landmarks” (Lynch, 1960, p.48). How a city is designed gives clear indication of how that city is sustaining itself. Is it healthy, is it creative, is it unique, is it its own identity? Cities should not copy what others have created and replicate to see how it will fit in their city, that would be doing a city an injustice. Places are defined by landmarks such as the Eiffel Tower, Statue of Liberty, Golden Gate Bridge, and the London Eye. Landmarks act as another form of branding where it becomes the image you see on postcards, in artists’ paintings, and could even end up on the shirts we wear. The urban design of a city dictates how one perceives it, and if one can relate to the city or not. Overall, city forms are expressive; they circulate, join areas together, create natural separation, and even guide the city goer about the city (Lynch, 1960, p.102). The individual within a city is the paintbrush and the city is the canvas, except the canvas is telling the paint brush where to draw its pathways, and guiding that individual where to go, which area to discover next.

These five concepts can be best depicted as a model of creative urban mapping networks and is a direct result of what has been discovered in the research presented in this thesis (Figure 1). The model, which defines a sustainable economy, was created to highlight various sectors of the creative city. Furthermore, this also highlights development that benefits cities while embracing a creative cultural environment that protects a city’s heritage.

Figure 1. Creative Urban Mapping Network



Findings-Tales of Two Cities

After conducting research of what the creative city is and what it should contain, two case studies are developed to see how Columbus and Indianapolis compare to the research conducted in this thesis. Figure 2 below summarizes a range of cultural assets within each case study. The sections that follow provide a more in-depth explanation into some of the assets defined in Figure 2, and how they shape the surrounding urban cultural development. In each case study, a specific area in each city is analyzed: Fountain Square in Indianapolis, and the Discovery District in Columbus.

Figure 2. Asset Mapping

Types of Assets	Indianapolis: Fountain Square	Columbus: Discovery District
Art Anchors	Lo-Fi Lounge	Columbus Museum of Art
	Small independent art galleries	The Bluestone
	Fountain Square Community Center	Ballet Met
Multi-Modal Transportation	Cultural Trail-Pacer's Bikeshare, walkability	CoGo Bikeshare, COTA, Car 2 Go, walkability
Third Spaces	Hi-Fi Indy	Roosevelt Coffee House

	Wildwood Market	Hills Market
	Fountain Square Brewery	Columbus Metropolitan Library
Non-Profits	The Indianapolis Cultural Trail	Columbus Downtown Development Corporation, Capital Crossroads/SID
	Southeast Neighborhood Development Inc.	
Green Spaces	Hot Shot Tot Lot	Topiary Park
	Fletcher Garden Project	Neighborhood Launch (future green spaces yet to be developed)
Public/Private Organizations	Southeast Community Services	Neighborhood Launch
	Downtown Indy	Columbus Downtown Development Corporation, Capital Crossroads/SID

Indianapolis: A creative city in the making

Indianapolis is a Midwest city where its downtown urban design has been shaped by an urban trail infrastructure while highlighting the city's local arts and culture. When observing Indianapolis' economy it is clear that The Indianapolis Cultural Trail has made an impact on the city, and has grabbed the attention of national urban planners, developers, and city officials. The Indianapolis Cultural Trail's vision statement expresses its desire to be a world class leader in urban trails and linear parks. Their model helps to increase economic vitality while sustaining the local businesses through arts and culture in Indianapolis, a legacy of Gene and Marilyn Glick (Indianapolis Cultural Trail, 2017). The Indianapolis Cultural Trail, Inc. is a non-profit organization that runs the Cultural Trail and was originally created to highlight the cultural assets within the city. This process began in 1999 when the City of Indianapolis designated six cultural districts which are now known as: Massachusetts Avenue, The Canal & White River State Park, Fountain Square, Indiana Avenue, Broad Ripple, and the Wholesale District. Together these areas helped to lay down the framework that would help to guide where the pathways were

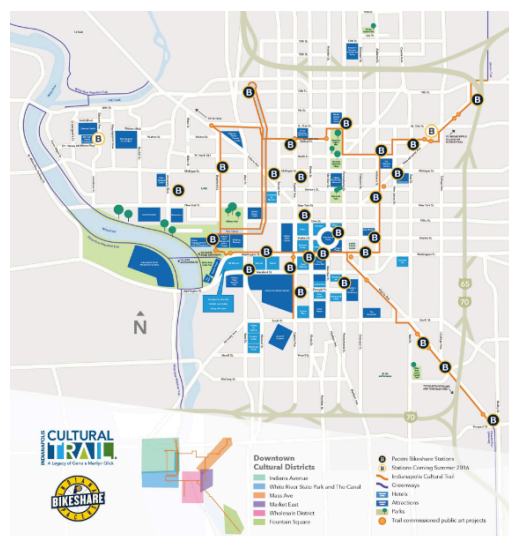
needed and where the Cultural Trail would be established. Converting railways to greenways was a vision that has been popular nationwide, and it's an innovative way to create unique culture. It provides natural recreational usage and other modes of transportation so that commuting in and out of the urban core is easier and more pleasant. Brian Payne, president of Central Indiana Community Foundation, who later became a Cultural Development Commissioner, thought that this concept could be expanded upon around the original railway that was built in 1847 and later converted into a greenway in 2005 known as the Monon Trail (City of Indianapolis, 2018).

The City of Indianapolis has been an initial partner of The Indianapolis Cultural Trail, Inc. since day one in 2001 and gave permission to proceed with the building of the trail after four million in funding was raised by 2004. Other partnerships included R.W. Armstrong & Rundell Ernstberger Associates who were hired as the construction management and architecture design teams. The lead gift in the entire project was gifted by Eugene and Marilyn Glick, whom the trail is named after, and gave fifteen million dollars to help launch the project off to a tremendous start. From there the Indianapolis Cultural Trail was able to break ground in 2007. Further funding from the U.S. Department of Transportation of twenty million dollars through the TIGER (Transportation Investment Generating Economic Recovery) grant helped to see the project through its completion of an eight-mile trail throughout Indianapolis by 2013 (Indianapolis Cultural Trail, 2018). It is through very generous community and national support that this economic development project was able to survive through the economic crisis of 2008.

The economic benefits of The Cultural Trail since its establishment in 2007 have been astonishing. The Cultural Trail is estimated to have a total economic impact of about \$864.5 million dollars that helped to clean up street corners in the downtown area, created an easy and

accessible transportation network, 40 miles of greenway, and the support of local arts and culture. The trail helped to create an estimated 11,372 jobs to benefit the Indianapolis economy (Indianapolis Cultural Trail, 2018). One local sustainability project incorporates *bioswales* (storm water planters) into the trail landscaping. Bioswales are designed to capture and filter storm water, reduce runoff of the city water supply, and removes pollution. Other sustainability projects include: Cultural Trail volunteers to help maintain the landscaping along the trail, snow removal, and the Cultural Trail partners with the Indiana Pacers Bikeshare to provide trail users with bikes. Operation team members sustain the project by checking on how many bikes are at each of the twenty-nine stations in order to allow for proper usage and accessibility to the trail. In order to move the bikes in an efficient manner, bike trailers use bikes to transport about three bikes at a time. This eliminates having to deal with traffic and other inefficiencies during city events (Indianapolis Cultural Trail, 2018). Below in figure 3 is a map of the Cultural Trail that highlights the various districts, bike paths, and check-in stations.

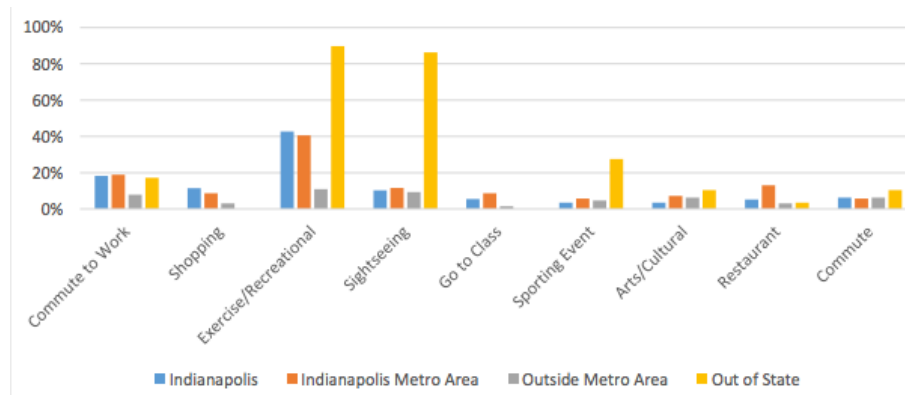
Figure 3. Indianapolis Cultural Trail map



Source: Indianapolis Cultural Trail

The Cultural Trail is a unique way to experience Indianapolis and is telling of its history that continues to follow in future development. During original construction of the trail, about four million in private funding helped to support public art projects along the trail. The original design team of the trail initiated principles that coincide with the principles we see in creative cities. Those principles include focusing on quality, engaging experiences, exposure to emerging artists, and supporting innovation and creativity (Indianapolis Cultural Trail, 2018). Currently there are ten public art installations along the trail in the various cultural districts. Riding along the trail allows for a unique experience to discover what Indianapolis has to offer. The Cultural Trail guides natives and visitors alike through the city of Indianapolis; displaying art, rustic culture, restaurants, local craft breweries, and Indy pride. Figure 4 shows findings from an assessment conducted on the Cultural Trail and its overall impact on Indianapolis conducted by Indiana University.

Figure 4. Trail User Survey Respondents by Residency and Activity, 2014



Source: Indiana University ICT Assessment 2014

The graph shows data that represents locals both inside and outside of the metropolitan area and compares that to visitors of the area. We can summarize from this data that visitors mainly benefit from using the Cultural Trail, and that it acts as a tool to be able to navigate about the city in order to sightsee as well as to exercise. Other notable assessment conclusions suggest that the

trail is useful in times of traffic overflow during sporting events, and in resident's commute to work. In addition, over half of business owners along the trail report a higher flow of traffic into their stores since the trail was established. Fountain Square happened to be one of these areas (Indiana University Public Policy Institute, 2014).

Fountain square is an area in the Southside of Indianapolis with a small-town vibe that is surrounded by a residential neighborhood. Much of its character was established by German immigrants that settled there in the 1870s. The town fell into a slump between the 1950-1970's due to the development of the suburbs and the interstate system. After this period of time, the area had lost its appeal due to increasing crime rates. When reinvestment began in the 1990's entrepreneurs realized the cultural assets within the neighborhood and began to expand on what they had. The area was once home to more theatres than any other area in Indianapolis.

Locals started to take initiative which resulted in a creative arts district. It is now home to independent art galleries, restaurants, live entertainment venues, vintage retail stores, and a mixed-use local economy (Discover Fountain Square, 2018). In order to help turn the area around, local community members, known as the "talkers and the doers," got involved.

Literature focused on community building is not just centered around cultural organizations anymore, it also focuses on the development and sustainability of grassroots cultural practices to initiate a more artistic and cultural focus in communities. Informal community group meetings are often where the most work gets accomplished because the concerns come from the community perspective (Stern and Seifert, 2008). The aforementioned grassroots led movements begin by assessing the assets within the community, creating a vision, making their actions doable, selecting entrepreneurs interested in helping the area thrive in a creative and sustainable way, and getting those who come to visit the area to spread the word on its growth and

revitalization (Purdue Extension, 2013).

Through the direct access to Fountain Square that the Cultural Trail provides, further expansion of cultural development in the area has been made possible. Business owners across the trail, particularly in Fountain Square, noticed there has been an increase in foot traffic and local business since the development of the Cultural Trail. It was also noted that those using the trail felt safe while using it, and provided easier accessibility to get across the city and into the Fountain Square area (Indiana University Public Policy Institute, 2014). Once it was known that the trail project attracted art, more development in and along the trail started to include cultural assets. In Fountain Square, these assets include: local independent art galleries, Lo-Fi lounge, and Fountain Square Brewery, to name a few. This is a community that has revitalized its town square and utilized its greatest asset, its people, to bring their town back to life. Fountain Square has perfectly recaptured their past once again but this time they have added their own modern-day twist to create an artsy and vibrant community.

Columbus

The City of Columbus has been known to be home to some major headquarter corporations. Columbus is also the leader in the Midwest in wage and job growth that derived from strong partnerships established here in Columbus. The Public Private Partnership Program has established over 102 projects that represent a direct public investment worth \$248.5 million dollars (City of Columbus, 2016). The city is established in well recognized foundations and organizations such as The Columbus Foundation and Greater Columbus Arts Council, as well as many others that sustain the cultural art community and allow it to continue to thrive. In the last five years, Columbus has taken great initiative to become a national leader. Recently, Columbus was the recipient of the U.S. Department of Transportation's grant worth \$50 million dollars to

initiate a Smart City technology. This huge national recognition will take the city of Columbus into the future in an innovative way that will spur a boom in cultural economic development.

In the past year within the city of Columbus, the amount of proposed investment spending has nearly doubled. At the same time, the completion rate of projects in major investments nearly tripled from \$116 million in 2016, to \$360 million in completed projects in 2017 (Capitol Crossroads & Discovery SID, 2016, 2017). This super growth of investments in the urban core of Columbus is a sign that the economy is revitalizing the downtown and drawing in more residents to inhabit downtown Columbus. This flight back into the urban core is mainly due to highly paid, knowledgeable workers known as the creative class. As technology develops and demand for these highly intellectual individuals to work within our urban cores increases, so does the need for accessibility to where they work (Florida, 2017, p.122-123). There is a high influx of development occurring in Columbus precisely for this reason and it will continue to develop and change as the next few years unfold.

There is a cultural district initiative that is zeroing in on a few of Columbus's key cultural institutions. The location of these cultural institutions is localized to one particular area known as The Discovery District. These key assets are The Columbus Museum of Art, Ballet Met, The Columbus Metropolitan Library, and The Bluestone; all of which have been in this area for many years. However, not until several years ago has there been a desire to focus a livable community around these institutions within close walkability.

The Neighborhood Launch development project was established by Edwards Companies in 2008, and was the first neighborhood to settle into the downtown area. This neighborhood perfectly fits within the current and existing downtown landscape and replaced old parking lots that were not in use (Neighborhood Launch, 2018). Neighborhood Launch is a community filled

with unique urban brownstones and includes unique features such as pocket parks, water fountains, a community center built in a historical church, and street art around the neighborhood. This developing neighborhood has a walkability score of 86 that proves it is within close proximity to the heart of downtown, a food market, retail, coffee shops, hip restaurants, and various universities. Walkability scores are conducted in cities across the nation, and determines the proximity between various locations. The score is helpful when trying to determine how resourceful an area in a city can be.

The downtown of Columbus does not have much in terms of a functional multi modal transportation infrastructure. Its focus lies in walkability, public transit, and the automobile. As such, Columbus is becoming a huge biking community and needs a safe and convenient infrastructure. Columbus could look to Indianapolis as a model city with a great transportation infrastructure which includes the Indianapolis Cultural Trail. The Cultural Trail not only provides proper and safe biking infrastructure, but it is also used as a catalyst to help improve economic stability.

Policies are being enacted to save residents money. One such policy is the one hundred percent real estate tax abatement in the Neighborhood Launch community that lasts for fifteen years (Neighborhood Launch, 2018). Major developers in Columbus are trying to revitalize the Discovery District area. One way to do this would be to recycle vacant domestic spaces. When communities save current residential buildings, the heritage of the community is protected, and in the process owners tend to keep rents lower which is attractive to the creative class who sometimes struggle financially (Manta, 2016). The development of a neighborhood within the downtown landscape has brought in more money to the downtown and supports local businesses. However, the neighborhood is not supportive of various socioeconomic statuses, and should

promote a mixed income environment that is providing for its people. In doing so, it is easier to incorporate a more inviting and sustainable community. When people spend their money locally and have the resources to do so, they are helping the local economy thrive and this is the potential for the Discovery District.

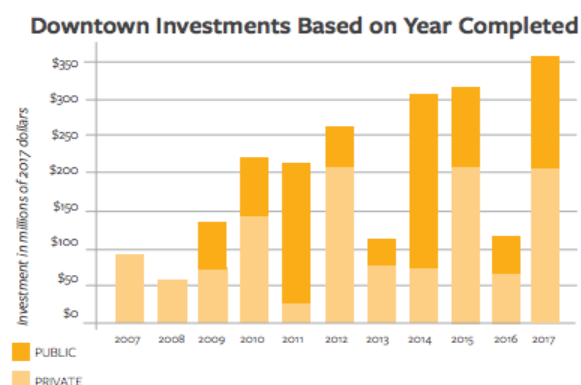
There are several key necessities to form a functional urban environment; those include proximity to the urban core, transit, major universities, and natural amenities (Florida, 2017, p.124). Finding an environment that is close to where one lives, eats, works, and plays is a major consideration on how future generations want to live. We know that the creative class is most highly correlated with population and density, this is why this portion of the generation tends to colonize within the urban core of many cities. However, there is a deep segregation in cities that have high populations of the creative class and Columbus is one of the most segregated metros in the nation (Florida and Mellander, 2015). This is evident in the urban core of Columbus, and is especially evident in and around the Neighborhood Launch development. How are artists supposed to live in the urban core when it is mainly unaffordable for creatives who are on the lower end of the wage spectrum? A disparity gap between those with higher incomes versus those with lower incomes still exists.

Creatives tend to concentrate in their own areas, magnetize the resources they help to establish, and increase investments away from impoverished neighborhoods (Florida and Mellander, 2015). If creatives both help bring people to an area while segregating a community based on the income they earn, then how do we bridge the disparity gap? Is a more mixed-use income distribution in terms of housing values a major factor? Could affordable housing and other creative placemaking policies bridge the gap of disparity within the creative class? Moving forward, the Discovery District needs to adopt a policy learning framework in order to properly

prepare for any income disparities that may or may not have already occurred. Leaders in communities who have adopted this policy, compare and analyze what potential policies could work for their city, which is also known as policy transfer (Goldberg-Miller, 2018). Key indicators that could help establish the policy type necessary for a city could include who the financial stakeholders are, the political will of local government, the building environment, and what the brand of the city aspires to be. Establishing what these key indicators are for a city could help ease the process of policy adaptation (Goldberg-Miller, 2018).

The flight to the urban core in Columbus is happening, development is rising with each year, and creatives are choosing to live in the downtown area. Development in the Discovery District benefits the economy because it has a sustainable economic model of preserving older buildings when possible so that revitalization can occur organically. When this is accomplished, the heritage is also preserved, and displacement of residents becomes less of an issue because they feel that their identity is still intact within their neighborhood. Figures 5 shows the rise in mixed-use development investments in downtown completed projects.

Figure 5: Downtown public & private stakeholder investments



Source: Capital Crossroads & Discovery SID Year End Report 2017

Most of the new developments coming to the district are mixed-use and feature residential,

institutional, transportation, and office spaces. In addition to these developments, there is recognition that the Discovery District is becoming an arts and cultural district. With the advantage of having four Universities within the area, education and innovation are constantly revolving around the cultural assets in the neighborhood. One of the current creative placemaking projects is the Discovery District Art Walk. This project is a direct connection to local artists in the area and the self-guided mobile app tour provides information on many of the cultural assets in the area (City of Columbus, 2018). Current cultural development downtown projects involved in placemaking projects such as the Art Walk of the Discovery District include stakeholders from historical societies, art councils, foundations, commissions, and design centers that help support such projects. The projects and investments that stakeholders are promoting predicts the future development of the Discovery District, and the direction it's going to take to establish itself as an arts district in the next few years.

Analyzing the creative city

The creative city model can provide a city with a solid foundation of cross sectoral industries that collaborate on their strengths in order to better economic development and sustain future cities. In the process of establishing the necessary requirements of what a city needs to sustain economic vitality, it became clear that many sectors were interrelated. In order to change communities experiencing economic conflict gaps, cities should expose themselves to evolving methods and theories that could help to identify what aspects are admired in urban development. Participants need to be open to new possibilities, and recognize that lasting business partnerships result in transforming our communities (Borup, 2016). In the case study of Indianapolis, it became very clear that once the Cultural Trail was well established it benefited the overall economy by increasing foot traffic and spending in local businesses, provided other

transportation options that are safe and sustain a healthy way of life, and promoted local arts and culture. Future plans of Indianapolis established in their 2020 Bicentennial plan concentrate on the expansion of resiliency, third spaces, and future creative economic development.

Indianapolis's master plan, called "Thrive Indianapolis," focuses on the partnership of The Office of Sustainability and the Department of Metropolitan Development who are currently focusing on these interest areas. The Cultural Trail is a main anchor within the urban core which acts as a catalyst to establish policy that will allow for more creative spaces to happen, and intends to initiate at least one new cultural destination within Indianapolis by 2020 (Greater Indianapolis Progress Committee, 2018).

The cultural assets within the Discovery District are established, and will grow further due to the Neighborhood Launch community. Columbus needs to continue to foster a creative city model approach to create its own cultural district within the Columbus urban core. Issuance of more third spaces will allow for community members to communicate with others in the area to foster an environment that sustains itself in a creative and cultural way. Embracing Columbus's identity and what the community hopes to see in terms of future development of the economy will help the locals identify what those aspects are. In order for Columbus' residents to access its assets in a safe and efficient way, a proper urban infrastructure is necessary. "Complete Streets" is a policy implementation that many cities are currently modeling their streetscapes after. Urban transportation planners and designers are no longer fixing the space to adjust for automobiles. Instead, they are requiring that all streets now encompass a functional space that considers bikers, pedestrians, automobiles, and public transit all into one (City Lab, 2013). Functionality is the main purpose of complete streets; however, they also have to be aesthetically pleasing to the eye. In doing so urban planners and city officials help to establish an environment that attracts

people to the street which encourages engagement amongst one another. Encouraging development to happen organically allows for social monocultures to fall to the wayside (Speck, 2012, p. 109). If a singular exclusive culture dominates our street life, it can be detrimental to a city. A city should consist of various cultures and people in order to establish a more unique culture and one that creates experiences we want to be part of. Columbus needs to evaluate its planning needs in relation to the hard and soft infrastructure that shape the environment (Goldberg-Miller and Heimlich, 2017). Are these key elements encouraging creative urbanites to live in the urban core? Does the Discovery District foster an environment in which our future millennial generation is going to want to live? Right now, the gravity pull of bringing more creatives into the neighborhood is the focus, but how will we continue sustain and keep them in creative districts?

The creative city model encompasses an agglomeration of the creative people who are the greatest asset of knowing what a community needs in order to thrive. Multi-modal transportation infrastructure provides safe and easy accessibility to cultural assets, while creative placemaking helps input arts and culture where it matters most. Having a mixed-use urban core benefits a city's people, and its aesthetics establish a good quality of life. An example of this lies within the Discovery District, called the Discovery Trail: a future cultural development project meant to connect cultural anchors like the Main Library, the Columbus Museum of Art, Thurber House, and the Topiary Park. The general goal of the project is to get people to park once, and actively use the trail to access several cultural destinations in a functional way. A project such as this could easily highlight the local art within the Discovery District and would allow the art to be appreciated in the community (Columbus Underground, 2017). When these aspects are brought together, a city will experience an overall better economic vitality. Fine art institutions typically

prevent a neighborhood from gentrifying because they are typically long-term establishments. They add to the heritage and preservation of a community, rather than gentrifying it. The level of change in a neighborhood is correlated to the relationship art organizations have with the neighborhood, if it is a positive relationship it will benefit the area (Grodach, Foster, and Murdoch, 2014). Engaging stakeholders that believe in this type of city model is the first step, and luckily Columbus is thriving with tons of foundations, councils, and other sources of financial support. Public and private partnerships are where the real magic happens and where local artisans can collaborate with city leaders to convey their development concerns (Goldberg-Miller, 2018). The arts are not implicated in revitalization or gentrifying processes; rather, they help to shape the urban framework environment that reflects different periods and levels of neighborhood change (Grodach, Foster, and Murdoch, 2014). Not only will the creative class thrive in this type of environment, but citizens of Columbus can participate in the thriving and sustainable economic vitality that a creative city can bring.

Conclusion

My research on the creative city supports the various sectors featured in the Creative Urban Mapping Network and how it can establish economic vitality. The creative class of people contain many highly intellectual and innovative people. This portion of the population of creative urbanites influence major decisions in cities. Such technological advances could include artificial intelligence vehicles eventually replacing our privatized automobiles. The initiative to establish Smart Cities across the nation has put Columbus on the map as the first city to adopt this model. A Smart City full of creatives will shape and develop our downtowns into what we want them to be; a significant, locally derived infrastructure that is meaningful and beautifies our cities.

It is the locals of the city who tell the city story. We are living in a new era where the locals

have the opportunity to voice their opinion, and local municipalities should listen. There is no way to pinpoint what exactly “this” is because there is no algorithm for it. Each city and its economy are different from one another, yet share many similarities. Important stakeholders such as local municipalities, the government, CEO’s, and major institutions make the important decisions in a city, and the local can help influence those decisions. Urban design is a powerful tool, and we want to live in a place that exemplifies a good quality of life. This can be implemented through a city where creative urbanites are the makeup of a diverse culture, with natural and built environments, and contain an accessible vibrant street life. People enjoy living in a thriving and economically stable environment.

My research on the creative city led to my creation of the Creative Urban Mapping Network. When mixed together, the five sectors help to establish a creative city model. In the case study of the Indianapolis Cultural Trail, this creative placemaking project can serve as a role model for other cities wishing to establish a more uniform creative city or cultural arts district. I plan to dive in deeper into this material to analyze other possibilities that exist, and how that is perceived from a planner’s perspective. In this research, I have conducted a full analysis on two cities; comparatively, my future findings will look into the people who inhabit those places. I want to analyze further what aspects of a city influence decisions. Are those influences centered around arts and culture, what further public policy initiatives can decision makers create? I wish to look at how people live in a space versus how they experience them. Also, how is the visitor’s experience different from the local perspective? In these rapidly changing times, it is important to remember the local. Their opinion matters most because they are the ones experiencing what a city needs and craves in terms of economic vitality within the urban environment.

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